CURSE OF THE SPAWN

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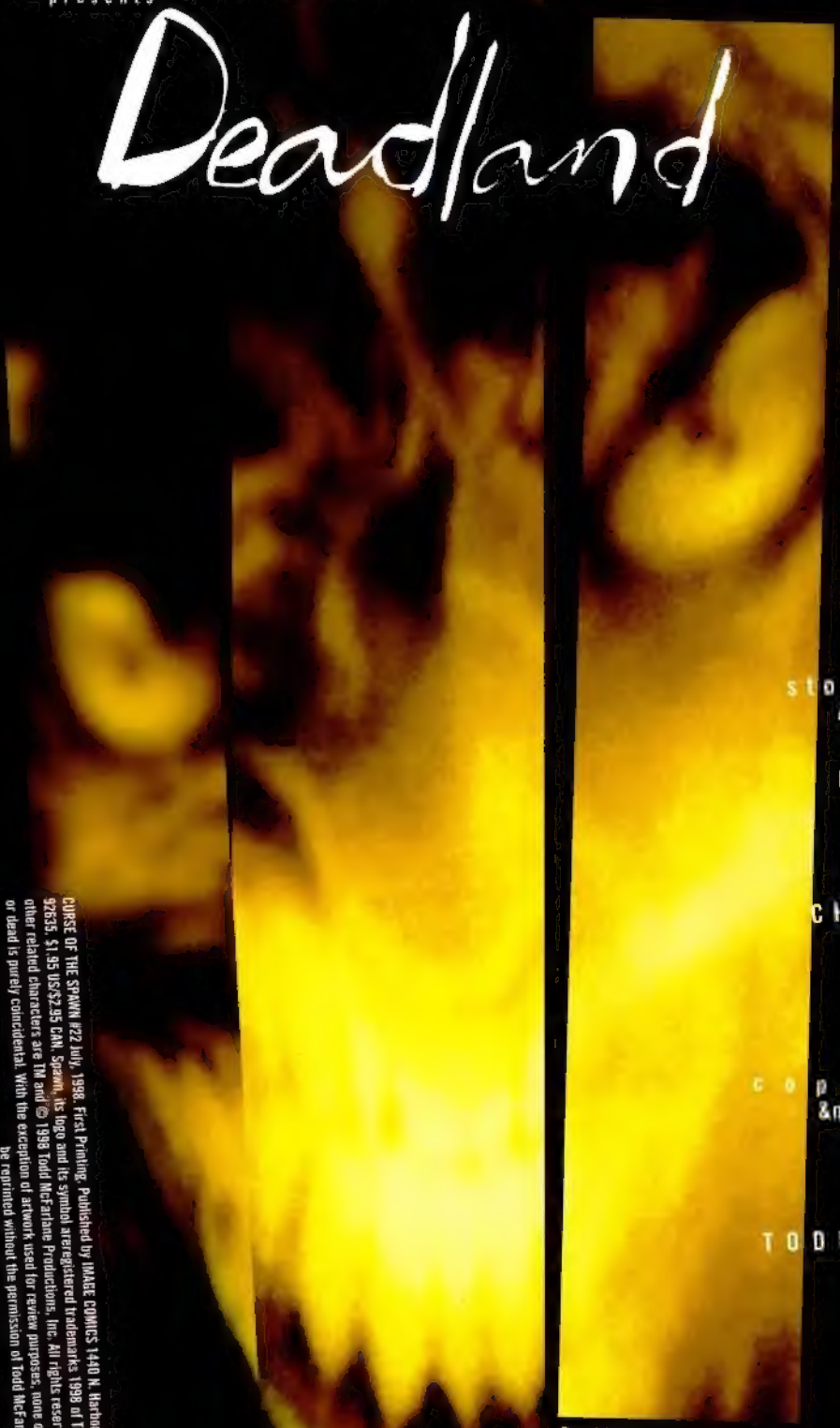

story
ALAN McELROY

pencils
DWANE TURNER

inks
CHANCE WOLF
JASON GORDER

special thanks to:
JONATHAN GLAPION

copy editor
&nd lettering
TOM ORZECHOWSKI

colors
TODD BROEKER
MARK NICHOLAS

dedicated to:
GILLIAN ASHE

President of Entertainment
Publishing and Licensing
terry fitzgerald

Executive Director
for Image Comics larry marder

Art Director and Designer
brent ashe

Graphics Coordinator julia simmons

Editorial Coordinator
melanie simmons

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CURSE OF THE SPAWN®

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image

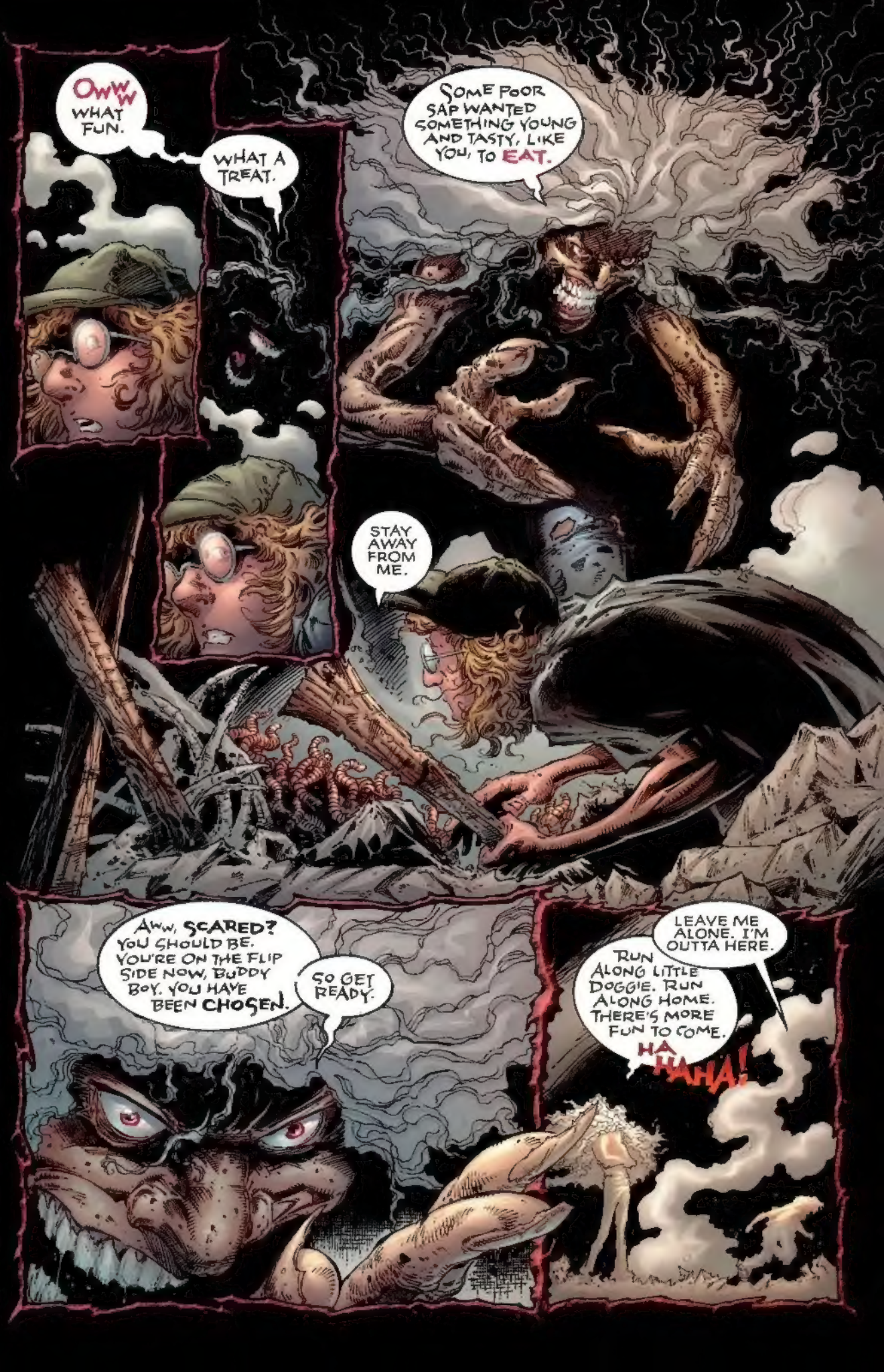
JUST A TYPICAL DAY IN NEW YORK CITY.
AND, AS USUAL, THE DAILY COMMUTERS ARE JAMMED BUMPER TO BUMPER. STOPPED BY A NONE TOO UNUSUAL SPECTACLE.
RYAN, CAN YOU HEAR ME?!
COME ON DOWN, OKAY? LET'S TALK ABOUT THIS!

RYAN HATCHETT, A "C" STUDENT, A KID WHO LIKES HOCKEY, THE WCW, AND THE X-FILES... FINALLY FEELS HE'S REACHED THE END OF HIS ROPE...
WHO NEEDS ME, RIGHT? WHO CARES...
DON'T DO IT, KID!
NOT HIS MOM...
WHAT-EVER...
NOT HIS GIRLFRIEND SUZETTE...
WHY? AND WITH BARRY...
LIFE SUCKS. EVERY-THING SUCKS.
RYAN HAD A STRONG RELIGIOUS UPBRINGING. HIS GRANDMOTHER WAS A STAUNCH METHODIST UNTIL THE DAY SHE WAS HIT BY A CROSSTOWN BUS.
HELL CAN'T BE ANY WORSE.

AAAA!
SUDDENLY, INEXPLICABLY-- A FLASH OF LIGHTNING!
ZZRAK!
KRUNCH!
Huh?

WHAT THE...
YUK!
GROSS!
UUUHHH...
MUNCH GNAW
UUUHHH MEEEAAATT... FRRESSSHH...
FRESSHH MMMEATTT
Sniff
Whaaa... NNOOO!
AAAHH! GET OFF ME!!
SQUITSH!

RYAN PANICS.
ADRENALINE PUMPS.
INSTINCT TAKES OVER.
SUICIDAL ONE MINUTE... FIGHTING FOR SURVIVAL THE NEXT.
GET LOST, CREEP!
AW MAN...
UUUHHH...


OWWW WHAT FUN.
WHAT A TREAT.
SOME POOR SAP WANTED SOMETHING YOUNG AND TASTY, LIKE YOU, TO EAT.
STAY AWAY FROM ME.
AWW, SCARED? YOU SHOULD BE. YOU'RE ON THE FLIP SIDE NOW, BUDDY BOY. YOU HAVE BEEN CHOSEN.
SO GET READY.
LEAVE ME ALONE. I'M OUTTA HERE.
RUN ALONG LITTLE DOGGIE. RUN ALONG HOME. THERE'S MORE FUN TO COME.
HA HAHA!

RYAN HAS ALWAYS FELT LIKE AN ALIEN IN HIS OWN WORLD. BUT NOW, IT'S THE WORLD THAT FEELS ALIEN.
THREATENING.
PEOPLE HUG THE DARKNESS. THE CITY SMELLS OF ROT.
ANGUISHED MOANS DRIFT FROM EVERY SHADOW.
WHERE ARE THE FIRE TRUCKS...?
MORE BONES...?
THE HELL IS ALL THIS...?
JUST NEED SOME SLEEP, THAT'S ALL. HOPE MOM'S IN A GOOD MOOD... NOT DRUNK LIKE USUAL. THEN I GET STUCK WATCHING--
PETE...?
JASMINE...?
MMMOM?!

AAHHH!
RYAN'S WATCHED ENOUGH SAM RAIMI AND GEORGE ROMERO TO KNOW WHAT HE'S JUST SEEN.
COULDN'T BE. EATING HER... EATING. HER.
BY THE TIME HE REACHES THE BACK ALLEY HE CAN NO LONGER HOLD IT.
WOOFFF! HACK HACK COFF
DEAR GOD...
THIS CAN'T BE HAPPENING...
HIS ARM THROBS WHERE THE BUM BIT DEEP.
THEN--
NO... PLEASE...
WHAT? SUZETTE...? AND BARRY ESTERIDGE...? STEVE SKIRVISH FROM SCHOOL?

GET AWAY FROM HER!
UUUHH... FFLEŞŞSHH..
NNNUH!
NOOO!
IN SCHOOL, RYAN NEVER CONFRONTED BARRY AND STEVE... BARRY, WHO ONCE TRIPPED HIM INTO A MUDDY GUTTER... STEVE, WHO ONCE STOLE HIS HISTORY PAPER...
THAT WAS THEN.
KRAK!
RYAN FEELS HIS BLOOD BOIL... STRENGTH PULSES THROUGH HIM LIKE A NARCOTIC.
NOW, BARRY SQUEALS IN PAIN. A TERRIBLE ANIMAL SOUND.
WHOA... WHY DID I HAVE THE NERVE TO DO THAT?
COME ON!

OH, GOD, RYAN... IF YOU HADN'T BEEN THERE...
BUT, THIS DOESN'T MAKE SENSE... YOU DIED IN A CAR CRASH SIX MONTHS AGO...!
SUZETTE. I'VE LOVED HER SINCE THE SECOND GRADE FINALLY, A WEEK AGO, I GOT THE GUTS TO ASK HER OUT. A MOVIE, SOME PIZZA. IT WAS FUN SHE'S ACTUALLY A TEENAGE TECHNO-NERD TRAPPED IN A SUPERMODEL'S BODY. WE TALKED ON THE PHONE FOR HOURS... THINGS WERE LOOKING UP FOR ME...
BUT THEN... BARRY...
LOOK, I DON'T GET IT EITHER... WHAT'S GOING ON?
YOU REALLY DON'T KNOW? EVERYTHING NOW'S ABOUT SURVIVAL FOR THE HUNTED LIVING. RUNNING FROM THE ZOMBIES.
ZOMBIES?! YOU ACTUALLY SAID "ZOMBIES"... AW MAN, THIS CAN'T BE HAPPENING...
IT'S WEIRD, I KNOW. I SAW MY MOM AND DAD TAKEN AWAY... ZOMBIE SPAWN RULES NOW.
ZOMBIE SPAWN?

HE RULES EVERYTHING FROM ATOP THE STATUE OF LIBERTY. NOW IT'S HIS STATUE OF *DEATH*.
THE NEW DEAD, THE Z1s, BRING ZOMBIE SPAWN THEIR TRIBUTE. FRESH FLESH OF THE LIVING
THEY CALL US MEAT. THAT'S ALL WE ARE TO THEM
SO WE RUN, ALL DAY, EVERY DAY. RUN FROM THE *HUNTING* DEAD. THE Z2s.
PEOPLE THEY CATCH, THEY CORRAL LIKE CATTLE YANKEE STADIUM'S A HUMAN FARM THESE DAYS
WATCHED OVER BY THE ZOMBIE *SHEPHERDS*. THE Z3s. THAT'S WHERE MY PARENTS ARE.

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MOST OF US LIVE UNDER-GROUND NOW.
IN SEWERS, SUBWAY TUNNELS... WHEREVER WE CAN HIDE.
COME UP FOR FOOD, THEN BACK IN THE SHADOWS.
BUT THE Z2s ARE NEVER FAR BEHIND.
THIS IS CRAZY! HOW'D IT HAPPEN?
A SMALL ASTEROID HIT THE EARTH A MONTH AGO... IN IT WERE *WORMS*. TRILLIONS OF WORMS.
AND AT THE CORE... ZOMBIE SPAWN.
THE WORMS CRAWLED AND SLITHERED INTO THE EARTH... AND THE DEAD BEGAN TO RISE
HORRIBLE...

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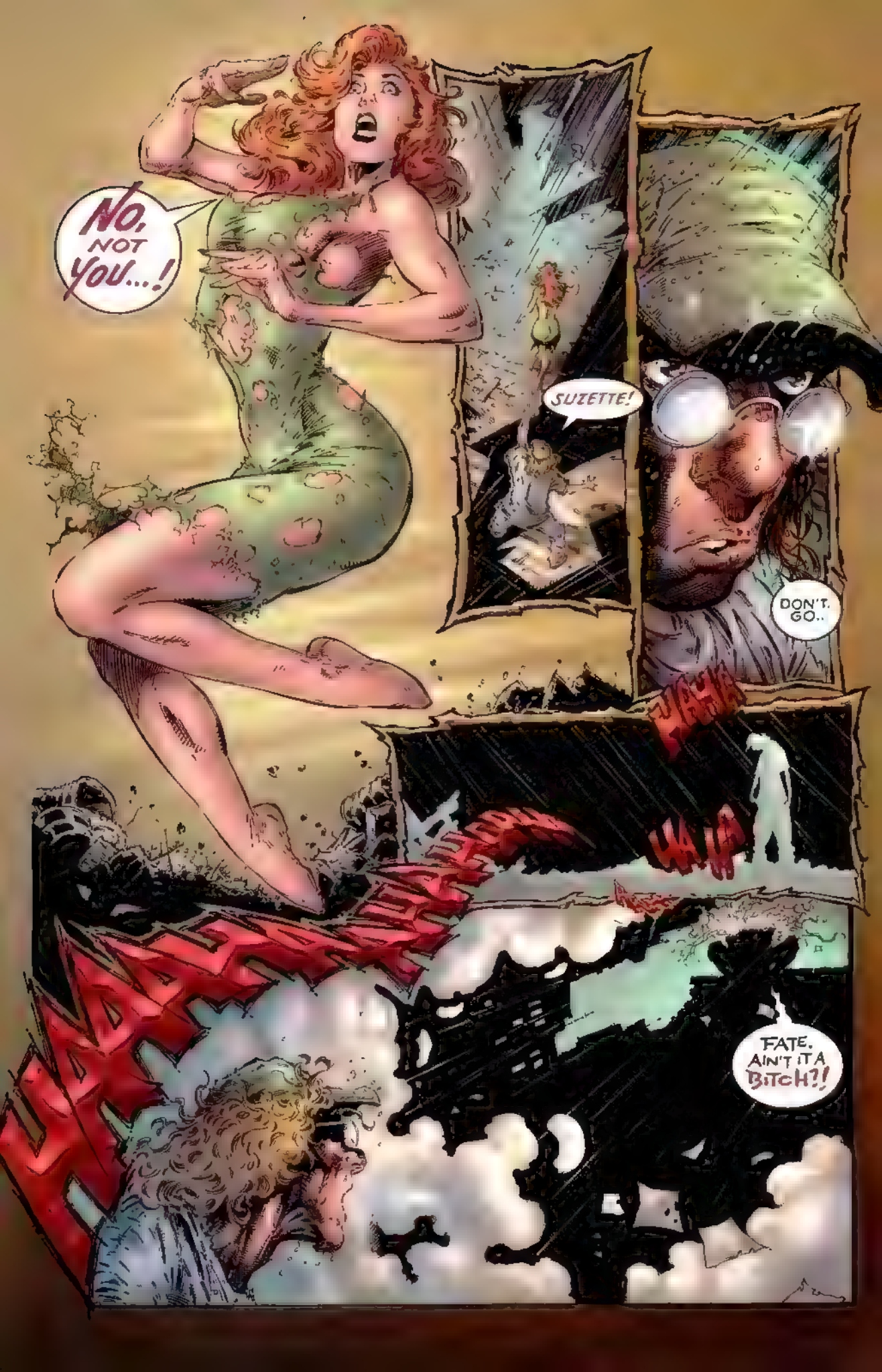
IT'S ALL SO HARD TO BELIEVE..
RYAN... I KNOW THIS IS GONNA SOUND WEIRD BUT... I'VE BEEN SORT OF IN LOVE WITH YOU SINCE THE SECOND GRADE.
I WAS GONNA ASK YOU TO PROM AND TELL YOU... BUT YOU, uh, DIED A WEEK LATER.
I LOVE YOU, TOO, SUZETTE. I ALWAYS HAVE...
... I ALWAYS WILL...
AAAH!!
RYAN! WHAT IS IT?!
LIKE MY SKIN'S ON FIRE!! GGAHH!


NO, NOT YOU...!
SUZETTE!
DON'T GO..
HA HA
HA HA
FATE. AIN'T IT A BITCH?!

HEY, CHEER UP, KID. RELAX, CHILL. FUN'S JUST GETTIN' STARTED.
SEE, ZOMBIE SPAWN SHOWS UP, SLURPS UP WHAT HE WANTS... AS IN, THE WORLD.
BUT THERE'S GOT TO BE, LIKE, A BALANCE, GET IT? YIN AND YANG, PING AND PONG.
GOOD DEAD AND EVIL DEAD.
GUESS WHICH ONE YOU ARE.
OKAY, THIS OUGHTA DO YA. TOOLS OF YOUR NEW TRADE.
WHAT'RE YOU TALKING ABOUT? WHAT TRADE?
YOUR LITTLE MISS SUZETTE'S GONNA BE TAKEN TO THE STATUE OF DEATH. SACRIFICED TO ZOMBIE SPAWN. SO, RYAN, BUDDY, PAL, WHATCHA GONNA DO ABOUT IT?!

UNH!
SUUZZETTE!
OH YEAH BABY. NOW THAT'S WHAT I'M TALKIN' ABOUT! WAA HO HO!
RYAN HATCHETT, YOU ARE THE CHOSEN ONE, THE SAVIOR OF THE NEW DEAD EARTH. YES! FROM DEATH SHALL COME LIFE! BY THE POWER VESTED IN ME, I DUB THEE-- HATCHET! EXECUTIONER OF THE DEAD!
CLOD!

FREAK RAN IT ALL DOWN. I'M IN THIS PARALLEL PLACE NOW. HATCHET. SAVIOR. ME. THE KID PICKED LAST WHEN CHOOSING UP TEAMS.
HE TOLD ME, IF I CAN WHACK ZOMBIE SPAWN, EVERYTHING GOES BACK TO *NORMAL*-- I GET MY LIFE BACK AND GET TO GO BACK TO MY EARTH.
IF I GET THAT CHANCE, I'M GONNA KICK BARRY'S ASS, GET MOM INTO A.A., AND TELL SUZETTE HOW I REALLY FEEL.
GUESS IT TAKES BEING DEAD TO HELP YOU APPRECIATE LIFE. ANYWAY, FIRST I GOTTA SAVE SUZETTE ON THIS WORLD.

OUTTA THE WAY, PUKE-STAINS!
DON'T MAKE ME TELL YOU TWICE!
COME ON! OUTTA MY WAY!
CHOP CHOP!
IN THE WORDS OF RODDY PIPER, "I AM HERE TO CHEW BUBBLE-GUM AND KICK ASS!"

"AND I'M ALL OUT OF BUBBLE-GUM!"
YO, ZOMBIE-BUTT, MAYOR McWORM, GET YOUR ROTTEN PAWS OFF MY GIRL-FRIEND!
YOUR GIRLFRIEND-- MY DINNER! HAHA HA HA!

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KLANG!
GET AWAY FROM HER!
AWAY FROM ME, CHILD!
NNOOO!
TIME TO FEAST!

FEAST ON THIS, DEAD BOY!
THUNK!
HOLD TIGHT!
STAY AWAY FROM ME!
SUZETTE...

LET HER GO, HATCHET. SHE'S FLESH AND BLOOD, AND, LIKE IT OR NOT, SHE'S GONNA START LOOKIN' LIKE TURKEY AND FIXIN'S TO YOU SOONER OR LATER.
I FEEL IT ALREADY... A HUNGER FOR TENDER FLESH. IS THAT GROSS, OR WHAT?
YOU'RE A ZOMBIE. DEAL WITH IT. ANYWAY, NOW ZOMBIE SPAWN KNOWS YOU'RE OUT THERE... A THREAT. HE'S GONNA BE GUNNIN' FOR YA. SO GET SKILLFUL.
HOW?
BY KILLING ZOMBIES, NUMBNUTS!
"SO HERE I AM. FROM LIVING LOSER TO DEAD HERO. WHAT A FRIGGING DAY. BUT THAT'S LIFE, RIGHT?"
HATCHET HAS COME.
CONTINUED.

TODD McFARLANE
INVADES NEW YORK.
TODD McFARLANE'S
Spawn 2
Monday August 24th Midnight signing
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Meet Todd McFarlane, John Leekley and Rebekah Bradford for a special midnight signing at Tower Records to launch the video release of HBO's top rated animated series, Spawn 2.
Todd McFarlane
Executive producer and creator of Spawn
John Leekley
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Dear Todd and Spawn gang

In issue #20 of Curse of the Spawn, it states that this is a good time to write a letter because the mail is sparse. This will be the third time I have written to the letters column. Both times before I was un-published. Maybe this will be my chance.

Let me say first off that I have been with Spawn since issue #1 and feel that it is one of the greatest comics in the history of comics. I feel Spawn has set a new standard in comics, which the rest of the industry is now trying to match. I thank you for your quality of image, story and consistency in your comic book. Out of all the mediums that Spawn is involved with, the comic has always been the best and I hope will stay that way.

To address the other mediums in which Spawn is expressed, I say that the movie was good. That's all, good. The special effects were great in the live action shots, but fell flat in the Hell shots. I was able to separate the movies from the comic which a lot of the fans, whose letters I have read fail to do and need to make a better effort to do so. The two are not the same. The same goes for the animated series. I enjoyed it for the very fact that comics do not rely on budgets for their visual effects. Only the creative talent of the individual creating the comic is needed for something to happen. I like the fact that you have made it a point to keep all the different Spawn outlets disconnected which makes sense. I am not a toy collector like them and could care less what happens to them. I am looking forward to the movie sequel for the very fact that I have seen how you have improved in the comic series and have acknowledged the downfalls of the first movie and seem committed to improving your movie making skills. Another great aspect of Spawn's expansion into mass media is that the creator's name is tied to every product and not a company. When the movie came out we saw Todd McFarlane in the credits, not Image. This is a great step in creator ownership in the comic industry.

As far as all the complaining I have seen about the story line in Spawn I see no place for it unless you are a mindless comic drone who is tied to conventional means of the story telling of a super hero. I like how the story has slowed down taking its time moving forward. A comic book series takes place over years, which leaves room for different pacing and direction of the story. I consider the work done in issues #66-#70 to be the best work to date in the series. Reading these issues, I really got the feeling that the Spawn crew was in the zone. Todd's writing is focused and smooth. Greg is a true master of his craft and the inking crew, whom ever it may be, work together to create a unified feel throughout the book. You guys are breaking new ground in the comics medium.

I was pleased to find Curse of the Spawn when it came out and found the art work to be comparable to that of the original series. However, the writing of Alan McElroy has not impressed me, because of the over narration. I was glad to read of Alan's admitting to this aspect of his writing in the letters column and he, in turn, did a great job writing the Antonio Twistell story line. There the narration was in a specific voice that had a much stronger feel than the anonymous voice of his usual work. I must say that the best writing thus far in C.O.T.S. is that of Brian Haberlin who hit the comics story style on the mark. I normally hate when fans write you guys and tell you what to put in your comics. If they have all these great ideas for comic stories go and publish your own. But I have to make one request which I am sure is already in the works. Cogliostro is one of my favorite characters in Spawn. Knowing that he's a Spawn with one click on his power meter makes me wonder what his life was like when he was full of juice? It would make an awesome story, one that could run for more than four issues. There, that is my only annoying "hey you guys should do this with your art" statement.

Now on to the subject I am deeply interested in, the state of comics. I have been following the letters that are in response to Todd's request for suggestions on how to improve the sale and image of comics. This is a very hard subject to approach seeing that most of the suggestions were shot down by Todd in the letters. The best one, I thought, was the one about an advertisement for the Spawn comic during the movie connecting the two, informing the people watching just where Spawn originated, and that it is possible to follow Spawn on a month-to-month basis, instead of waiting for the movie and the next 6 episodes to come out. The ad needs to direct people to the comic and to the comic store. This just makes good sense to do this kind of ad when you have a large audience's attention.

But it is going to take a lot more than just a few ads to educate the public on the true nature of the comic medium. The key word is educate. As of now, comics are still marked with an ugly image as immature and senseless works of pop culture. This image needs to be reworked and given a proper explanation. Yes, comics are violent, but so are most of the best selling movies out there, so that's a stupid argument. Comics only appeal to male audiences. This is stupid as well, since one cannot put a gender on story types and imagery and no one knows what gender will like what. These arguments clog the true nature of comics as a medium as a means of artistic expression. When you look at comics in this fashion, the subject matter is irrelevant. What needs to be examined is the artistic effort put into the creation of a comic and how that creation is seen by the reader.

What I think needs to happen with comics is their integration into the educational system on all levels, grade school to college. Now I know if some first grade teacher whipped out an issue of Spawn as a part of his lesson plan, he would be lynched by both the parents and the administration. I am not saying teach comics that way, but teach the art of the medium and the use of word and image to convey and idea. Then when those kids go to college and can handle mature subject matters they will study the myth of Spawn in their "Comics as Literature" class. The educational area is the one place where the comic can get an honest explanation of the art form and dispel all the negative stereotypes which surround comics. Comics have only been seen as an industry and not as a medium and it is this narrow vision which has caused comics to have such a chaotic history and remain cast out of the intellectual arenas. I know there has been some success with comics in education like Watchman and Maus, but this is only the tip of the iceberg. Only when people are educated will they know the depth of knowledge that is out there to explore in comics.

How is this education of the public on the true nature of comics going to happen? I do not know. People in the educational field who love comics need to find ways of integrating them into their curriculum. Art history classes need to have a section on comic artists and not just look at how other painters raised lower pop culture comics to the level of fine art by incorporating them in their paintings. I myself wish to propose a "Comics as Fine Art" class to be taught at a university or community college. I have an MFA and wish to enter the teaching realm and plan to carry comics with

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me when I get there. Of course, all this could happen with a little help from the comic industry in the form of financial support. If someone wants to teach a class on comics, the one thing that will give the institution a reason not to do it is the lack of funding to pay the teacher of the class. Education is like anything else: it needs money to run.

Well, I will see how this idea flies with you and hope my letter gets in Curse words or Spawning Ground. I know this idea sounds absurd and unusual, but I feel it is the one thing that could bring comics into its proper light, as a medium and not just an industry.

Thanks
Chris Wanner
Ft. Collins, Colorado

Thanks for your rather lengthy and extensive letter covering a diverse number of subjects. Lets see if I can't tackle some of these, starting at the top and working my way down.

I appreciate the kind words you have for the Spawn comic book, but it's tough for me to sit here and say that it's revolutionizing the industry. I believe at this point as we're staring at Spawn issue #75, beside being a good, solid, consistent magazine people come in and buy month after month, it's also representative of things far greater than just being a comic book. It also stands for other ideals as well. I believe we represent a character that creative people can take charge of, put out in an open market, have continued success and branch off into other areas and mediums of entertainment. I wouldn't necessarily say that Spawn is the best example of a comic book per se. I would say he is one of the better examples of a creator-owned character that has gone out and tried to make a name for himself.

Regarding your comments about how you like the fact that the different Spawns are expressed in different ways, the weird thing is I intentionally wanted each one to have a different entry level place for different people, not expecting people to support every general thing I do. One of the things that, hopefully, is going to change for the better is the comic book, the HBO series and movie sequel are all going to go to an R-rated venue that will be very urban and get away from the fantasy elements as much as possible. I want to create something of a detective book that has some drama and horror in it. Essentially what I'm trying to do is to show people that whatever they think Spawn is, three years from now it will actually grow up and get older as they get older. Also, by not including Image Comic books on the packaging, it is not a slight to Image, but more of a victory for the creative community. When we started Image Comics, it was a banner that each one of us could stand underneath and still do our own thing. Ultimately, the reason it says Todd McFarlane Productions or my name exclusively is because I am the creator behind the character, not necessarily the banner. That would be true for pretty much anything coming out of Image Comics in the long run.

I get many different opinions on how the Spawn comic book is unfolding and how the Curse comic book is doing. It's interesting to read everybody's opinions on the pacing and how I should go in each one of the books. Some people like to see action and move things along, while others like things to unfold at a slower pace. It's one of the struggles I've been working on since I've been in the comic books. Essentially we're never going to please everybody out there. A lot of times I try to disguise some of the action I put in the stories to represent a bigger idea. For example, the war with the different bums in the recent Spawn stories. That was meant to show you there is going to be a division or split factions within the alleys and at the same time show you that Heaven does exist.

As for Alan McElroy, we're only up to issue #20 with Curse and Alan is still new to the medium of comic books. One of the things I'm very proud of is he has taken a lot of comments that I've given, as well as the comments assimilated through the letter pages and from the Internet. We've tried to point him in the direction that is more conducive to the needs of his readership. I try to explain to him not to take it personally, but each one of us reads our mail and listens to outside opinion and tries to make our book evolve as we go down the line. He seems to be very excited about trying to deliver something that might be a little more accessible than in the past. Let us know your thoughts on it.

A final note. I would be very interested in some of your ideas on how we could present a medium of comic books to the outside world. I agree that education will play a very big part in implementing it. Unfortunately, just like you, I don't know how to do that. In theory, I agree that is just a matter of what can be pushed forward by the whole educational system and not just by a few individuals. Anymore thoughts by the readership out there would be very welcome.

Dear Mr. McFarlane

I have a few questions about Spawn and Curse of the Spawn. Do you still plan on writing as much as you do now and let me know if Mr. Holguin does extra or is it truly going to be half and half? You made a game for the SNES Playstation, but not for the N64. Why? Are you going to? Is the same cast from the first Spawn movie going to return? For COTS, do you plan on including Al Simmons? I ask because you've had Cog, Sam & Twitch and Angela. All have appeared in the regular series. Last question. Do you plan on anymore mini-series or crossovers now that you have 2 regular ongoing series?

All I have to say is Spawn kicks ass.
Thanks for your time.
Mitch Cole. Age 15 1/2
Oak Grove, MO

Okay Mitch, lets see if we can't answer your questions.

Brian Holguin will be coming on board to help me in the scripting department and it will eventually fall into his hands. He and I will continue to co-plot the book. I wanted to bring somebody on who has a fresh set of eyes and ideals and point them in the direction I wanted for this book and not be distracted by outside interest as I am with all the other things I do with my multi media company. Although I've taken a step back in the actual writing of the book, I will be there guiding it along with Brian in terms of the actual plot so he will be going in the direction I always saw fit from the very beginning when I created Spawn in 1992.

Each time we sign a contract with a company, one of things they try to protect themselves from is their competitor. Sony Playstation doesn't want to create a game that they're competing against in the marketplace against Nintendo, their rival. You either have to wait a long time or create a different game with different variations that is not a direct knock-off of the earlier one. We signed some deals over in China that will be translated into Nintendo 64 sometime next year. I'll keep abreast as to the dates it's coming. Unfortunately, our contract doesn't allow us to do every single format at the same time.

Ultimately who comes back in the Spawn sequel will depend on three factors. One, the story line, which will be coming in the screenplay that myself and a partner will be writing. Two, the actors' availability at the time we start shooting and the principal photography after the movie, hopefully sometime about mid 1999. Thirdly, the studios who put up the money for these films have their say who they think is the stand out and executed their character in the movie. Once you take into account those three items, then the process of picking and choosing the cast, will move forward.

Right now, we don't have any plans for doing an Al Simmons story per se, although one of the things I've been talking to Alan McElroy about is trying to get all the books tied closer together, especially between Spawn and Curse of the Spawn. So if anything, you're going to start seeing the interweaving of these two books more closely.

No, I don't really plan that far in advance as to what kind of crossovers we're going to do and what kind of mini-series will be coming out each year. I usually like to have a reason for each one of them to appear. If we have a story that is compelling that falls outside of the regular monthly titles then we'll put it in there. If we happen to come across some quality writers or artists that happen to be available for a couple months then we'll also try to take advantage of that, too. Otherwise, I don't like to put out a product to try to make a fast buck and hit a quota.

BlahBlahBlah

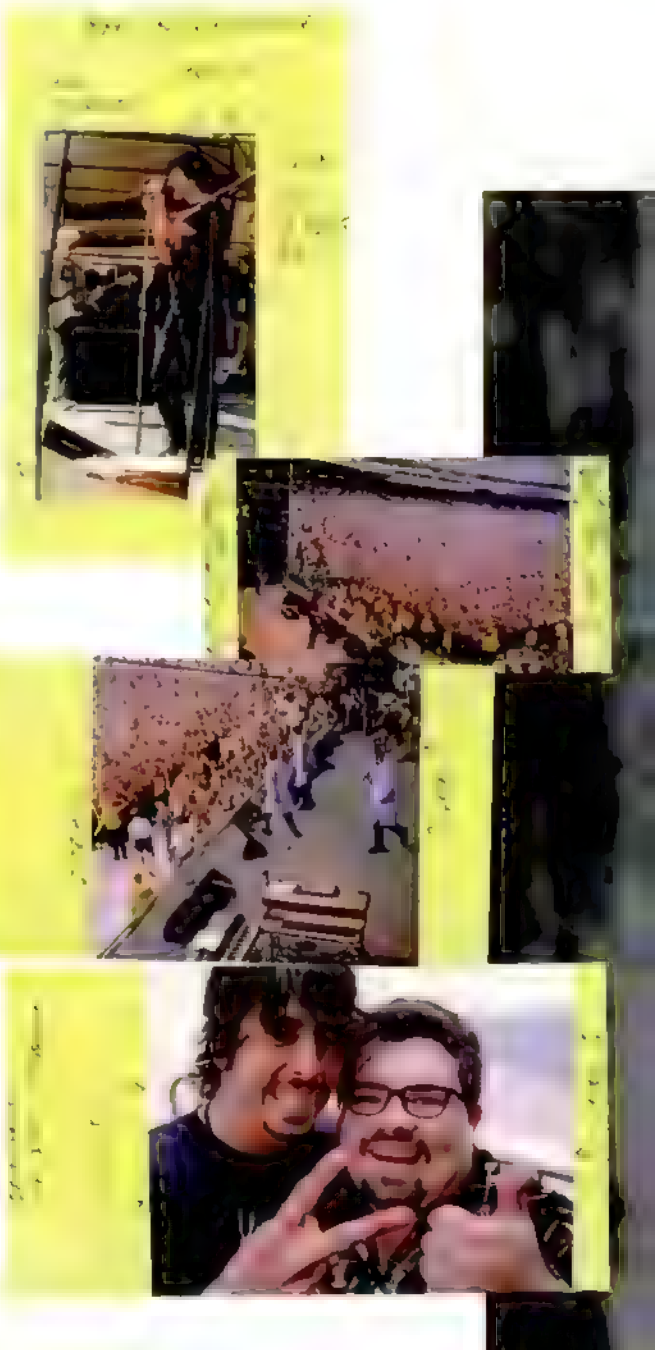
BlahBlahBlah _69
w/terry fitzgerald
tdfitz@aol.com

Welcome to blah 69. This month I'm going to keep the text nice and tight as there are many photos taking up precious space on this page. Over the last month I've been travelling here and there on business, but have been lucky enough to have had the time to take in two great music events.

First off was the two day Tibetan Freedom Concert in Washington D.C. As mentioned last month, Adam of the Beastie Boys sets up this event every year to support his Milarepa Fund, which supports Tibet's attempt to regain its freedom from China. (Check out www.tibet98.com) This year's event took place at D.C.'s RFK stadium, which was packed to the rafters with over 55,000 people. Musical acts included: Beastie Boys, Pearl Jam, REM, Radiohead, Wallflowers, Sean Lennon, Luscious Jackson, Pulp, Red Hot Chili Peppers, and more. Thanks go out to Kelly Curtis, manager of Pearl Jam, for the VIP pass.

A week later I found myself in Missoula, Montana attending the first Pearl Jam concert stateside in years. They picked Missoula as the starting point of the tour as one of the band members lives there. I was very privileged to have been able to stand on stage while the guys ran through a two hour sound check. Two of the photos here were taken during this pre-show event. By now you all know that we here have completed a project with the band KORN and are also in the middle of a second project with another top act. Any guess who that would be? Stay tuned for more.

-all my best, terry fitzgerald



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JUNE 1998

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McFARLANE TOYS

IT'S AN ATTITUDE.

It was a time of dragons and ogres. Magic and the sword ruled the land and mythical beasts roamed the countryside. Dwarfs and daggers, gnomes and knights, conjurers and conquerors all struck terror into the hearts of the people. It was... the Dark Ages.

McFarlane Toys now turns its focus to that time. Shipping this summer, the Spawn Series 11 line has an emphasis on this medieval time. Bringing the detailed sculpts and decorations you've come to expect from us, the group of figures includes a dragon, a centaur, a knight and more.

The Horrid is a large grayish dragon. This fire-breathing beast has two articulation joints in his neck, ball joints in the shoulders and wings and even has articulated wrists and fingers. The joints in his hips, knees and ankles allow him to stand or crouch. This menacing winged serpent comes packaged in a squatting position since his full stance of almost ten inches wouldn't fit on the card!

The Black Knight is the Spawn of that era. This figure towers over all the others in his massive armor which features metallic paint for added realism. Both his helmet and parts of his armor are removable, along with the gigantic battle-axe that fits into his gloved hand. The figure is jointed at the neck, shoulders, forearm, waist and hips. Black Knight is a huge figure with an even bigger attitude problem.

The Raider is a centaur that is half war-horse and half warlord. He has rooted hair, both on his head and on his tail. This ebony equine has articulation at the neck, shoulders, elbows and wrists. The joints in his hind legs permit the figure to stand or rear back to strike with his deadly hooves. Assorted trophy skulls (similar to Poacher's) are strung on a rope and he wields a lance/javelin.

The Spellcaster is a wizard, caught in mid-transformation into his lizard form. He has joints on three arms, his human neck and dragon jaw and hips. There are special unique joints on the knees for increased posability. The figure also comes with a tall staff for creating more

Skull Queen is the smallest figure in the line, but ships with a HUGE axe and bladed weapon. She features metallic paint, rooted Auburn hair and jointed neck, shoulders and hips. As an added bonus, she also has a jointed skeleton-minion to assist her in her diabolical mayhem.

The final figure in the assortment is the Ogre. This is another large figure, easily dwarfing most other toys. He has rooted hair AND a fur loincloth along with metallic-painted armor. He carries a giant spiked club OR a spinal morning-star weapon. He also has an additional figure: a jointed demon that guides him to piles of carnage.

These figures should be in stores by late summer, so be on the lookout. The Dark Ages are coming.

E N D C A P 7 4

McFarlane Toys EndCap P.O. Box 27228
Tempe AZ 85285-7228 McFToyCMe@aol.com

ON TO THE LETTERS! Violet from mystic.com e-mailed with a connection from a previous End Cap. The USENET group on the Internet for action figures has now been split. Rec.toys.actions figures will no longer be a valid group in another month or so. It is now rec.toys.action-figures.discuss for news and commentary and rec.toys.action-figures.marketplace for anyone posting about buying or selling figures. (USENET is a branch of the Internet that is like a bunch of bulletin boards. people post comments, reviews or prices in the specific "newsgroup" and others can read and respond to them. Most Internet Service Providers now carry the new newsgroups. If yours doesn't, you can still access the group via the World Wide Web by going to www.dejanews.com)

Paul Jackson from Sheffield England asked us why many of the pictures on the cards don't match the actual toys enclosed. Most of the time the pictures are of the early prototype figures which undergo a few last-minute "tweaking" in color before we actually produce the toys. In Mango Dead Spawn's case, that's why the colors are more vibrant in the picture but duller on the toy. Todd decided to go with the more muted "dead" look. His head, on the other hand, looks different in the photos because there are

pictures of it both forwards and backwards on the card. Since he was packed in the blister both ways, half the people don't notice the minor discrepancy.

Jagruti Patel from Toronto Ontario asked why there seems to be such a difference in the U.S. and Canadian shipping dates. Sometimes there can be delay of up to a month or two. We have to deal with an entirely different set of customs and shipping problems for Canada but we've recently hired specific people to handle all the Canadian accounts. You'll notice things speeding up very soon.

Chris Reap from Scottsdale Arizona asked why our figures cost more in a set through mail-order companies than they would if you bought them from Toys R Us. Well, many of the larger toy stores can afford to mark things up only a dollar or two from the wholesale cost since they do so much business. Smaller chains (or those that have to pay rent in malls) traditionally have a higher mark-up since they have a larger overhead to pay for. Thus they HAVE to charge a higher amount up front to cover their costs and still stay in business. However, if your factor is the amount of gas and time you might save from buying a complete set all at once, you might decide it's actually CHEAPER to pay the higher price and have things delivered to your door.

Also in our mailbag this month we received some nice drawings from [illegible] toys! However, the winner of the free Green Cosmic Angela goes to Jeffrey Johnson for his Spawn Alley Diorama.

DARK AGES
SPAWN
AUGUST 1998
MCFARLANE TOYS
IT'S AN ATTITUDE.

KISS
PSYCHO CIRCUS

KISS Psycho Circus *from* McFarlane Toys.

Each band member comes packaged with his alter ego
from the KISS Psycho Circus comic book:

Available at toy stores and selected music outlets nationwide **June ~ 1998**

The KISS Psycho Circus comic book is available monthly, call 888-COMIC-BOOK to find a comic shop near you.

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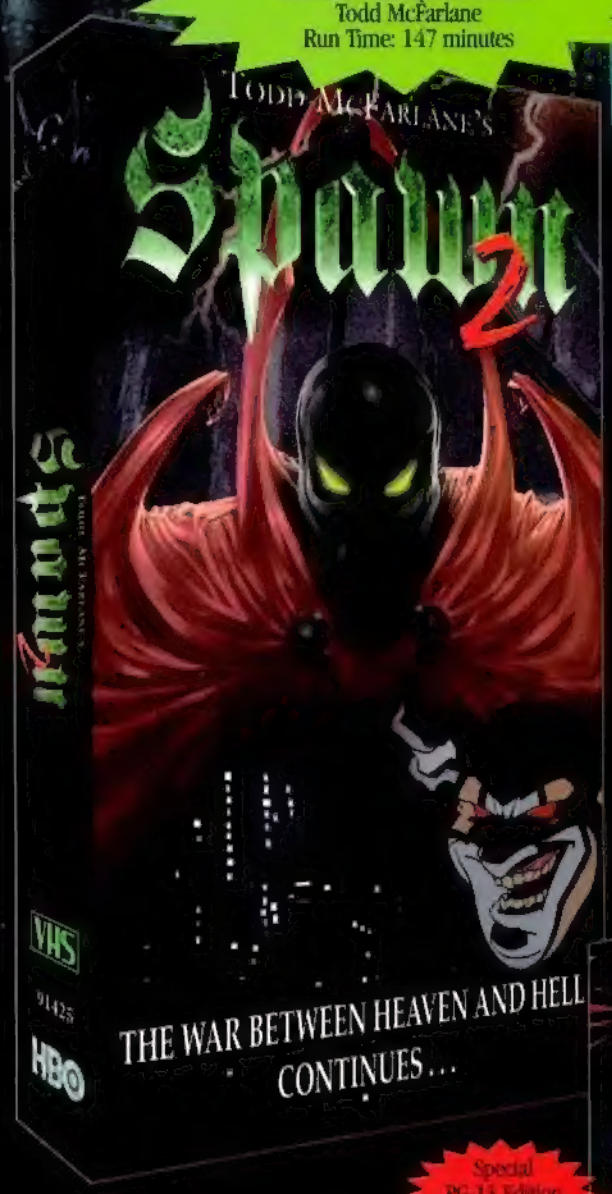
McFarlane TOYS

IT'S AN ATTITUDE.

HE'S BIG, HE'S BAD HE'S BACK...

AND WITH GREAT OFFERS TOO GOOD TO PASS UP!

Uncut Collector's Edition
(for mature audiences) features multi-image lenticular packaging and an exclusive interview with Spawn creator Todd McFarlane
Run Time: 147 minutes



Special PG-13 Edition 111 minutes

Every SPAWN 2 video includes a free mail-in poster offer, plus these unbeatable offers:

Mail-in offer for a free *Exclusive Limited Edition* action figure from McFarlane Toys with proof of purchase. Only available through this offer *(while supplies last)*.

Save $5.00 instantly on Vans footwear at any Journey's store

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WIZARD THE COMICS MAGAZINE

In-pack Spawn 2 sweepstakes entry sponsored by N2inline.com, the in-line skaters' website.

AVAILABLE IN VIDEO STORES EVERYWHERE AUGUST 25TH.

HBO Animation
TODD McFARLANE

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DarthScanner

DMT